REFLECTION OF THE 2020 ARTSAKH WAR IN CERTAIN MANIFESTATIONS OF INTERNET FOLKLORE[1]

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INTRODUCTION

Throughout all eras, folklore has responded to the decisive events occurring in a nation's life. War and battles of national self-defense constitute the main leitmotif of Armenian epic folklore, beginning with the mythical narrative of Hayk Nahapet. People respond swiftly and directly to war in their oral art, creating various accounts and epic, heroic songs about the warriors who have risen to defend their homeland. In the case of traditional folklore, these works would, over time, transform into expansive epic compositions—epics.

During the last 2-3 decades, when traditional folklore has altered its mode of existence and some of its other features—when the people's spoken word and stories have, in some manner, shifted into the virtual, internet domain and social media sphere—the immediate responses to reality often find their place precisely there. The 44-day Artsakh War and the subsequent harsh period of blockade and forced displacement and uprooting also were manifested in multifaceted folkloric expressions among Armenian users of the internet. The anxiety and will for unity of the people, their faith in victory and the agony of loss were expressed directly. In both the traditional and non-traditional genres of internet folklore, the emotions and experiences of the Armenian individual, as well as their efforts to cope with a brutal reality, are reflected. These are offered through lively humor and satire that assess the inhumane situation, and, in a broader sense, encompass everything that defines the essence of folklore.

This study outlines how wartime reality is reflected in internet folklore, by examining the folklore created among Armenian Facebook users during the 44-day war. But as this domain is still barely researched in Armenian studies, we will first broadly touch upon the phenomenon referred to as *internet folklore*. Furthermore, after a briefing on the seven topics highlighted on the internet this paper focuses on only one of these categories.

INTERNET FOLKLORE AND THE REFLECTION OF REALITY WITHIN IT

Internet folklore, as a separate and independent phenomenon, emerged and developed as of the last decade of the 20th century. It serves as a means of

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preserving and reviving traditional folklore within the online domain, brings new folklore genres to life, and presents traditional genres with new interpretations. The 'weaving' of popular speech into the network environment leads to numerous transformations of its content, style, and genres. According to the most widely accepted definition, internet folklore is a hybrid of oral folk art that relies on new communication capabilities offered by network technologies. In this regard, priority is given to the medium of dissemination (the internet), which becomes the generator of folkloric communication forms, genres, and types. In his study of internet folklore, Russian researcher D. Radchenko notes that "once written speech appears on the internet, it lives there according to the laws of 'mouth-to-mouth' transmission."[2] Philosophy, anthropology, sociology, and cultural studies researchers study and examine internet folklore, which they call by different names, like "internet folklore",[3] "network folklore",[4] "virtual folklore",[5] "electronic folklore", etc[6].

There have been no references to the phenomenon within the circle of Armenian folklore researchers, with the exception of a very recently published article.[7]

Classical folkloric creations have changed, evolved, and been enriched through transmissions by numerous anonymous authors, which is why these works often exist in multiple variations. Currently modern technologies serve as the primary means of creation and dissemination of folklore. People create, modify, and share content, while digital platforms facilitate this process, allowing folklore to spread rapidly.

The internet not only instantly facilitates the transmission of such texts—making them accessible to vast numbers of people in all corners of the world—but also shapes a particular style and form of folklore. As in traditional folklore, certain genres within online folklore preserve variant forms, while in some

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[2] D.A. Radchenko, "Modern Cinematic Anecdotes in the Context of Network Communication," *Humanities*, 157(4):2006, p. 307.

[3] A.S. Kargin, A.V. Kostina, "Scientific Understanding of Internet Folklore: Current Issues and Research Experience," *Internet and Folklore*, 2009, pp. 5-18.

[4] V.M. Rozin, "The Phenomenon of Network Folklore," *Traditional Culture*, 8 (3):2007, pp. 5-22.

[5] O.V. Lutovinova, "The Anecdote in Virtual Folklore," *Russian Language Abroad*, 2(213):2009, pp. 77-82.

[6] V. Krawczyk-Wasilewska, "E-Folklore in the Age of Globalization," *Fabula,* 47(3-4):2006, pp. 248-54.

[7] N. Vardanyan, "Traditional Approaches and Modern Challenges in Armenian Folkloristics: The Need for Studying Internet Folklore", *Perspectives on Armenian Philology, Current Issues of Research and Instruction*, Los-Angeles-Yerevan, Western Diocese of the Armenian Church of America, 2025, pp. 172-86.

instances, users merely transmit them intact without any modifications, without altering anything. The internet has transformed into a vast archive—seemingly becoming **the warehouse of folklore**—thereby opening new avenues to easy access and study this genre, provided it is not blocked or closed or banned by the relevant administration. **A defining characteristic of internet folklore is the hybridization of oral, written, visual, and auditory forms of communication (multimedia) within the space of computer-mediated communication.** At the same time, oral-written hybrids are being studied quite actively (primarily within the framework of computer-mediated communication), whereas pictographic and kinetic texts (multimedia) remain among the most crucial areas of internet folklore research that require further study.

The renowned American folklorist and philologist Alan Dundes, who believed that folklore has always existed and will, in all likelihood, continue to exist as long as people communicate and use traditional forms of communication in that process, wrote, "Technology does not threaten folklore; it becomes a vital factor in the dissemination of folklore and a source of inspiration for the creation of folkloric works".[8] The internet has transformed folklore into a dynamic and evolving unit, giving it the ability to adapt to the digital era. It provides new tools and platforms for creating, disseminating, and preserving new forms of folklore, ensuring that these narratives continue to evolve in the contemporary online domain. As the means of distributing folklore, the internet becomes a generator of folkloric communication forms, genres, and types. One of the greatest advantages of the internet is the multicultural nature of user interactions, as well as the timeliness of themes and issues in the folkloric texts disseminated through the network. Precisely this latter feature of internet folklore allows real-life events to enter its domain instantaneously, turning online folklore into a unique mirror, where even the smallest, seemingly insignificant everyday incidents of social life, as well as broader historical and political events and realities, are directly reflected. These make their way onto the internet through impressions users derive from reality—expressed via everyday-life narratives or other means—and, as they pass from one person to another, they acquire a mass character.

Thanks to this very quality, Armenian Facebook immediately reacted to the Artsakh War, becoming a virtual "battlefield" that expressed the people's opinions and served as a podium to stress relief through humor and offer ways for mutual encouragement and strengthening.

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[8] A. Dundes, "The Devolutionary Premise in Folklore Theory," *Journal of the Folklore Institute*, 6(1):1969, p. 13.

THE 44-DAY WAR AND ARMENIAN FACEBOOK: THE VENUES OF SOCIETY'S INVOLVEMENT IN THE "NETWORK WAR"

The 44-day Artsakh War of 2020 had a significant impact and left a deep imprint on the social, political, economic, and public relations of not only Artsakh, but also on all Armenians in both Armenia and the Diaspora. Internet folklore actively responded to the developments taking place during the war. In this regard, the war, the subsequent blockade, and the forced evacuation/desertion found a place in the online sphere. A new information environment emerged, in which information was transmitted, processed, and disseminated instantaneously.

It should be noted that the use of the internet to disseminate war news or war comments exerts an informational-psychological influence on human society. In the Armenian reality, one can single out certain chat forums or Facebook groups, where one can see how the online sphere becomes a communal environment where discussions are wide-ranging—from everyday issues to commentary on political actions. As a result, a broad audience is generated through which folklore tries to preserve its vitality by combining old and new forms. It is interesting to observe how the "digital experience," nourished by tradition, took on a contemporary manifestation, combating the fears that confronted the person during wartime—aiming to overcome them and reclaim what was lost.

As is commonly noted today, 21st-century wars take place not only on the battlefield but also in the information space, particularly on social networks. The war that took place in Nagorno-Karabakh from September to November 2020 was not only accompanied by military clashes but also, significantly, involved a "virtual war" that unfolded on social media platforms. In the Armenian reality, during the 44-day war, Facebook users were actively involved in this "network information war," where folklore also occupied its own unique place.

In broad outline, this "virtual war" had the following manifestations in the field of Armenian Internet users:

1.   A part of society responded quickly to messages circulating under the #հաղթելու-ենք ("we will win") hashtag, creating new messages in a similar vein, thereby boosting military spirit, instilling faith in one's own power and strength, and preventing the destructive war—which abruptly intruded on a once peaceful life—from causing despair, panic, or fear.

2.   Society tried to actively participate in the war through social networks. Numerous online petitions emerged, which mainly aimed at ending the hostilities, delivering humanitarian aid, and securing international recognition of Artsakh. Such messages were posted on platforms like Change.org .

3.	Media attack Facebook groups were formed, where FB users actively fought against fake news spread by the enemy and appealed to foreign well-known cultural figures—those enjoying public respect—to help restore peace.

4.	The most immediate response was in the form of stories of heroism from the battlefield. Mourning,[9] praise, and paying tribute to fallen soldiers were the most commonplace. On social media platforms such as Facebook, Instagram, and Twitter, many stories were shared about the heroism of the fallen. These were accompanied by photos and videos that validated their lives and heroism. Hashtags such as #ArtsakhStrong and #KarabakhHeroes became widespread.

5.	In the videos circulating from the battlefield, stirring war songs and war dances, as well as songs performed by soldiers, often appeared. These recordings, uploaded to the internet directly from the battlefield, conveyed a rather rich impression of the contemporary genre manifestations of martial songs and the specifics of their performance.[10]

6.	In popular public chat forums, one could encounter various folkloric genres—curses aimed at the enemy, prayers, and humorous banter. The latter, in particular, created under the immediate impact of events, were born from the people's healthy, self-defensive reaction to stress. Alongside the photos of thousands of young victims appeared both heroic and satirical anecdotal accounts brimming with biting sarcasm directed at the enemy. Through them, people sought to preserve the spirit and determination to protect their homeland, maintain faith in victory, and consciously avoid going insane amid a terrifying reality.

7.	War-themed political and satirical memes became widespread on the internet, conveying political messages, satirical commentary, and often themes of loss and longing. These memes spread rapidly among people as a means of expressing criticism, and at times they carried a message of unity and solidarity.

Of the last four manifestations mentioned, each contains an abundance of unique folkloric material, where one can find multiple expressions of both

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[9] Mourning, death notices, and condolence messages have become increasingly common in the Facebook space in recent years, even beyond the context of war (S. Hakobyan, "Death on Armenian Facebook: Traditional, Modern, or Postmodern Mourning?" *Works of the Institute of Archaeology and Ethnography*, 5:2023, Yerevan, pp. 109-21.

[10] N. Vardanyan, L. Hayriyan, "The Song of the Frontline in 2020 in the 44-day Artsakh War: From Traditional to Modern Manifestations," International Komitas Conference 2024, *The Legacy of Komitas from Historical and Contemporary Research Perspectives, Program and Abstracts,* University for Music and Performing Arts Vienna, Vienna, 2024, p. 30.

traditional and contemporary genres. Each of them is certainly worthy of a separate study. In this case, however, we will dwell on one particular manifestation: the memes created on the basis of the well-known sculpture of the Grandpa and Grandma from Artsakh. In the internet age, as people perceive information more effectively through sight and sound, new visual forms of information constantly emerge online. One of these forms is the internet meme, which comprises a combination of text and image.

THE INTERNET MEME: CHARACTERISTICS OF THE GENRE

An internet meme is perhaps one of the most common types of online folklore today. There is already a wealth of scholarly literature on the subject. Composed by combining text and image, transmitted rapidly, and gaining variations, this genre, arguably, is the most flexible when it comes to responding immediately to reality. It is no coincidence that among the modern genre types of internet folklore, this particular one displayed the most noteworthy expressions in war-themed online folklore.

The term "meme" is derived from the Greek word "mimesis" (translated as "that which is imitated"). It first appears in 1967 in a work by the English biologist Richard Dawkins. Dawkins interprets this concept as a "unit of cultural information" and argues that "just as biological information is made up of genes, cultural information is made up of memes."[11] Dawkins believes that these cultural units are transmitted from person to person through copying or imitation. Drawing a comparison with Charles Darwin's theories, the researcher argues that Darwinism is transformed into a universal method that makes it possible to uncover the mechanisms of cultural evolution. As a result, the meme should be considered a "cultural replicator" responsible for cultural transmission. Thus, the patterns of thinking in any nation, elements of folklore, religious characteristics, and everything else that defines a given nation—and everything synthesized within its culture—are passed down from generation to generation and "imitated."

Linda Börzsei, in a broad sense, defines the internet meme as a unit of information freely circulating on the internet.[12] Linguist S. Kanashina synthesizes the aforementioned viewpoints and concludes: "The stereotypical, established understanding of internet memes by society assumes such online units that combine text and image in a square frame".[13] This definition, of

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[11] A. E. McGrath, *Dawkins' God: Genes, Memes, and the Meaning of Life*, Malden, MA, Blackwell, 2005, p. 122,

[12] L. K. Börzsei, "Makes A Meme Instead: A Concise History of Internet Memes," *New Media Studies Magazine*, 7:2013, p. 1-18.

[13] S.V. Kanashina, "What Is an Internet Meme?", *Humanities*, 28(277):2017, pp. 84–90.

course, is very narrow and does not capture the complete picture of the phenomenon, but on the other hand, it allows us to conclude that an internet meme can still be regarded as a text.

There is still no unequivocal, comprehensive approach to describing and understanding the phenomenon of internet memes. Nevertheless, following the analogy of the "cultural gene," one must accept that the main characteristic of this phenomenon is its "viral and replicable" nature, connected to internet memes being derived from an original source. The textual information in internet memes is concise and easy to grasp, reproduce, and subsequently spread, thus creating new, similar internet memes. Meanwhile, their visual component is appealing and instantly perceived by the recipient, allowing for a swift and clear "reading" of the essence and information encoded therein.

Russian researcher and media scholar S. Shomova proposes a different media term for internet memes—"a bar code for the subconscious"—calling it "an excellent metaphor for the particular functional qualities of the meme, which allow us to view this phenomenon not only within a cultural context, but also in the context of the unconscious."[14] The message containing memetic content is classified at a subconscious level: the person does not fully understand what exactly in a particular meme makes them laugh, get angry, become nervous, or feel admiration, until they consciously perceive the "message" transmitted by the meme or decode its content. Russian linguist M. Krongauz[15] divides the internet meme, as a communicative unit, into the following stages: creation and initial state of memes, the dissemination of memes, the use of memes, and the forgetting of memes or a change in their status. If the meme becomes interesting to other users, it quickly gains popularity and spreads. Krongauz calls this phase the "creative zone," because the meme evolves, attempting to expand its communicative space and gain contextual relevance. Next is the stability phase, when through repeated use in communication, society begins employing it in every possible way. However, no internet meme is immune to being forgotten, as society continually dictates new rules. Users can easily lose interest, and thus, after a certain period, memes may become incomprehensible to the internet audience, which is itself constantly changing and renewing. In the final phase, the internet meme is either forgotten or changes its status, becoming a linguistic unit: in speech, it is used not as a meme, but as an element of communicative discourse.

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[14] S.A. Shomova, *Memes as They Are*, Aspect Press, 2018, p. 12.

[15] M. Krongauz, "Memes on the Internet: An Experience of Deconstruction," *Science and Life*, 11:2012, p. 90.

MEMES ABOUT THE ARTSAKH "WE ARE OUR MOUNTAINS" ("GRANDPA AND GRANDMA") MONUMENT IN THE FACEBOOK SPACE DURING THE WAR AND POST-WAR PERIOD

There is no strict requirement for a meme to be satirical, although, given its principles of imitation and mockery, memes most frequently acquire a satirical-critical character. Thus, from the very start of the Artsakh War, memes —composed of image and text—mocking the president of Azerbaijan began to appear on Armenian Facebook, where the enemy president was portrayed as a losing, cowardly, and weak figure. The principle of ridiculing the enemy and depicting them with such traits is characteristic of folk heroic epics, with the best example being the epic poem of *Daredevils of Sassoun*. Conversely, the president of Artsakh and even Artsrun Hovhannisyan (who was the official war spokesperson reporting military updates) were attributed with a power, omnipotence, and invincibility typical of the epic mindset.

Fig. 1: Graffiti in the Arabkir district of Yerevan (photo by N. Vardanyan)

Among the most widely disseminated and variable manifestations during the war and post-war period were the memes created based on the famous monument "We Are Our Mountains," commonly known in colloquial speech as "Grandpa and Grandma" (Dedo-Babo). In the images and posts actively circulating online, the Artsakh grandmother and grandfather from this iconic monument appear in various portrayals, often accompanied by a range of verbal formulations. From the very first days of the war, images of the monument bearing the inscriptions "Free Artsakh," "Strong Artsakh," or "Artsakh is Armenia" began to appear on the internet. These often included

the flag of Artsakh waving high. Notably, these pictures, accompanied by textual captions, rapidly moved from the internet into everyday reality as graffiti on buildings in Yerevan (fig. 1).[16] Similar graffiti depicting Artsakh's Grandpa and Grandma were widely disseminated during the blockade of Artsakh as well (figs. 2, 3).[17]

Figs. 2 & 3: A group of artists creates graffiti depicting the symbol of Artsakh, calling on the global cultural community to speak out,
https://www.aravot.am/2022/12/21/1312902/ (available as of 06.12.2024)

The abundance of images of the monument is undoubtedly due first and foremost to its symbolic value as it identifies Artsakh. Created in 1967 by the sculptor Sargis Baghdasaryan and installed in the heart of Stepanakert, on a hill, it became a symbol for the people of Artsakh. In 2020, this perception of the monument was further enriched thanks to the Dillyakyan brothers, the creators of the animated film "Found Dream", who, during the 44-day Artsakh War, launched a series of images that brought the monument to life. According to these images, the Artsakh Grandpa heads off to war, the Grandma sees him off, waits for him, and so on.[18] Loved by many, the Dillyakyan brothers' images spread widely on the internet. They gained significant popularity, and many people shared them with their own commentaries—even without knowing the artists' names. Presented with various verbal formulations and interpretations,

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[16] The fact that such graffiti originate from the internet is evidenced by hashtags, which are characteristic of computer language.

[17] «A group of artists creates graffiti depicting the symbol of Artsakh, calling on the global cultural community to speak out," https://www.aravot.am/2022/12/21/1312902/ :

[18] "It's impossible to confuse Grandpa and Grandma's features, and that's exactly why they were so photogenic in the pictures. Dillyakyan brothers", https://bravo.am/gallery/74989?img=8;
https://bravo.am/news/74989?fbclid=IwAR3uJY3KgxY-_rfRSp_2fHhjnwz9un2R1RGOdmULolyCJNkA-PbyR1956IU :

these images turned into unique memes, prompting the creation of new ones. In different everyday situations, with varied attire and themes, these memes featuring the Artsakh Grandpa and Grandma respond directly to current events. Thus, from the beginning of the war, images showing Grandpa heading

to the front and Grandma seeing him off, or Grandpa and Grandma leaving together for war, began circulating (figs. 4, 5). During the blockade, images mocking hunger appeared featuring Grandpa and Grandma (fig. 6), as well.

Fig. 4: December 21, 2022. "It's impossible to confuse Grandpa and Grandma's features, and that's exactly why they were so photogenic in the pictures." Dillyakyan Brothers, Ellen Aghajanyan,

https://bravo.am/news/74989?fbclid=IwAR3uJY3KgxY-_rfRSp_2fHhjnwz9un2R1RGOdmULolyCJNkA-PbyR1956IU (available as of 06.12.2024)

Fig. 5 – 28.20.2020. From the personal Facebook page of user Ray Asatryan. The image is accompanied by the following post: "Did you know how Artsakh got its name? 🤔 Hayk Nahapet receives news that the land in these parts cannot stand up to being sown; even a slight rainfall peels off the upper layers, turning the mature fields into muddy swamps. Hayk Nahapet sends his son Aramanyak to this region and instructs him to plant trees and bushes; only then will the land become resilient and not slip away. Aramanyak cuts 'tsakh' (branches) from various parts of the land of Hayk and brings and plants them on these lands. From that comes the name 'Aramanyaki tsakh,' which over time was shortened to 'Artsakh,' and the region was called Artsakh World⬛",

https://www.facebook.com/ray.asatryan/posts/pfbid0aqxRAJExXFSihd1tFL323iveKWfvT a5GzDXySR6tGhbXx4xK83NdAv87WELzZntMl (available as of 06.12.2024)

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DILAKIAN BROTHERS ©

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Fig. 6: 31.12.2022, "Artsakhi Barbar" I Facebook
(available as of 06.12.2024)

During the 44-day war and in the period that followed, an image showing the feet of Grandpa and Grandma deeply embedded in the earth was periodically shared on the internet and accompanied by numerous patriotic commentaries. This image was supplemented by a legend about how the enemies mocked the statue, saying that Grandpa and Grandma had no feet, while the people of Artsakh replied that their feet were buried deep into the soil. Together, the image and the legend symbolize the profound roots Artsakh's people have in their land (fig. 7).

After the September 2023 war and the forced displacement of the indigenous population of Artsakh, the well-known Grandpa and Grandma memes took on an even deeper significance. Many replaced their Facebook profile pictures with these images; in the homes of Artsakh refugees and in public places where Artsakh refugees gather, one can see pictures of the monument and small souvenir versions, which also frequently appear online with various accompanying posts. A distinctive symbol of Grandpa and Grandma, of the homeland's soil, and of identity is found in the following image, where a clod of earth brought from the homeland, a house key, and depictions of Grandpa and Grandma are completed by the Artsakh flag (fig. 8).

The tragically perceived reality is conveyed in a particularly moving way by the depiction of the tormented, aged Grandpa and Grandma in the following image, where Grandpa's mouth is bound and Grandma's eyes are covered (fig. 9).

It is noteworthy that in some of the examples provided, there are no verbal elements, whereas others are accompanied by a certain legend or a note in which words and images complement one another. The image, which is often eloquent in itself, becomes more meaningful through the accompanied text posted by whoever shared the meme, as can be seen in figure 2, where the sharer's captions and the comments beneath the image complete it as a meme.

Thus, in recent years, the well-known Grandpa and Grandma memes have become a unique documentation of Artsakh's history within the domain of online folklore,

conveying the deeply emotional experiences endured by the people throughout their difficult and heroic path.

Figs. 7 (left) : 06.10.2020, Facebook post by user Lilia Davtyan:

"We all know that the Dedo-Babo monument does not have a pedestal. They say that during the opening, one of those present—who was one of our unfortunate neighbors—asked mockingly whether the statue had no feet and immediately received an silencing reply:

'Only the heads of the people of Artsakh are on this land; their bodies, their feet, are rooted very deep in these mountains, and NO ONE will ever be able to uproot or tear them away from this soil.'

#Հաղթելունենք🙏 (#WeWillWin)"

https://www.facebook.com/lilia.davtyan.5/posts/pfbid0Gsu9QhMwsR2oxGLvhW4qgom1 Gyxj3JxMUH3zUX9wnpZcSAWfvkfJMvvmsmW7X3kcl?_rdr (available as of 06.12.2024)
Fig. 8 (right): 25.06.2024
https://www.facebook.com/photo/?fbid=391423810518773&set=p.39142381051877 (available as of 19.06.2024)

CONCLUSION

Internet folklore—which at first glance may appear to be an enormous field emerging and spreading spontaneously, with no apparent patterns—does nonetheless have certain rules of formation and, when studied, gives rise to noteworthy findings. The results of such research can reveal much about the direct expressions of popular thought and worldview, which often speak more powerfully than dry reports or history told in the language of facts.

This paper examined only a small manifestation, in an attempt to understand how the people respond to reality, how reality becomes online folklore, and how the online

realm reacts to the inhumane phenomenon called war, which comes to shatter the peace of a tranquil nation, to undermine the joy of a creative life, and to sow death and destruction.

One can generalize to underline that today it is no longer possible to ignore the vast field known as internet folklore, which still awaits its researchers. And why not, as in the case of traditional folklore, this field can be used to analyze and understand the contemporary humans' reflections, emotions, and experiences—particularly the destructive impact of war or any catastrophe in any part of the world and the ways people resist it—through oral tradition and its present-day manifestations.

2020ի ԱՐՑԱԽԵԱՆ ՊԱՏԵՐԱԶՄԻ ԱՐՏԱՑՈԼՈՒՄԸ ՀԱՄԱՑԱՆՑԱՅԻՆ ԲԱՆԱՀԻՒՍՈՒԹԵԱՆ ՈՐՈՇ ԴՐՍԵՒՈՐՈՒՄՆԵՐՈՒՄ (ԱՄՓՈՓՈՒՄ)

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Համացանցն այսor, աւելի քան երբեւէ, աստիճանաբար մեծացնում է իր դերը՝ որպէս բանահիւսութեան պահպանման եւ կենցաղավարման մի նոր տիրոյթ, ուր բազմաթիւ աւանդական բանահիւսական ժանրերի կողքին ստեղծւում են նաեւ նորերը, ուր մարդիկ ակամայ կամ գիտակցաբար կուտակում եւ շտեմարանաւորում են իրենց նախնիներից փոխանցուած բանաւոր աւանդոյթը, ստեղծում նորերը: Համացանցային բանահիւսութիւնը տարբեր երկրների բանագէտների աշխատու-թիւններում վաղուց արդէն ուսումնասիրման է ենթարկւում, մինչ հայ բանագիտու-թեան մէջ այն դեռեւս մնում է չուսումնասիրուած:

Որպէս բանաւոր շփմանը փոխարինած մի նոր միջոց՝ համացանցային բանահիւսութիւնը շատ արագ է արձագանգում հասարակական կեանքում տեղի ունեցող փոփոխութիւններին: Իր այս դերը հայկական ցանցային բանահիւսութիւնը կատարեց նաեւ արցախյան 44օրեայ պատերազմի եւ յետպատերազմական շրջափակման եւ բռնազաղթի ժամանակահատուածում: Յօդուածում քննում են որոշ նման դրսեւորումներ: Առանձնակի քննութեան է ենթարկւում համացանցային միմ կոչուող նոր ժանրաձեւը, նրա հիմնական յատկանիշերը, ինչպէս նաեւ արցախեան «Մենք ենք, մեր սարերը» յայտնի յուշարձանի հիմքով ստեղծած միմերի քննութեամբ փորձ է արուm ցոյց տալ ժողովրդի արձագանգը պատերազմական եւ յետպատերազմական իրականութեանը:
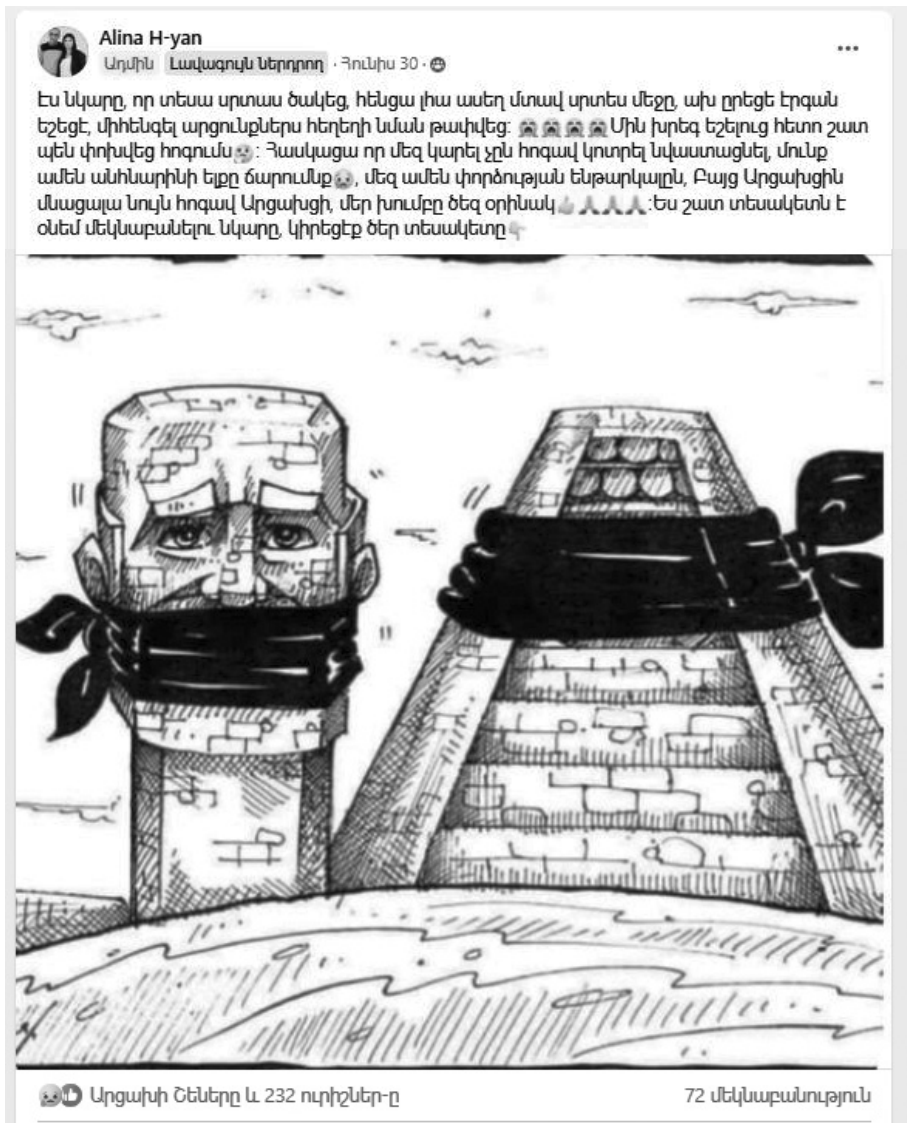
Fig. 9: 30.06.2024, post in the "Artsakhashener" Facebook group (in dialect):
"When I saw this picture, my heart stung. It was as if a needle pierced my heart; agh, I cried out inside, and tears fell like a flood. 😭😭😭😭 After crying a bit, a lot changed in my soul 😥. I realized they cannot break or humiliate us. We find a remedy for any impossibility 😟; they can test us all they want, but the Artsakh person remains an Artsakh person in spirit. Our group is an example for you 👍🙏🙏🙏. I have a lot to say in the comments on the picture, go ahead and share your thoughts."
https://www.facebook.com/groups/1001934904442136/posts/1126514595317499/?_rdr (available as of 06.12.2024)